

oi

Opera Ireland

# Don Carlo

by Giuseppe Verdi

November: 17, 19, 21, 23, 25



*Jealousy between father and son; conflict between  
monarchy and liberalism; the fraught relationship between  
Church and State*

Nov  
2001



Mon.



Tues.



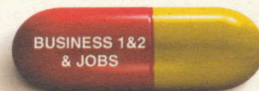
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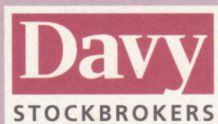
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"Joy is the sweet voice, joy the luminous cloud.

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All melodies the echoes of that voice..."

*Samuel Taylor Coleridge (1772 - 1834)*

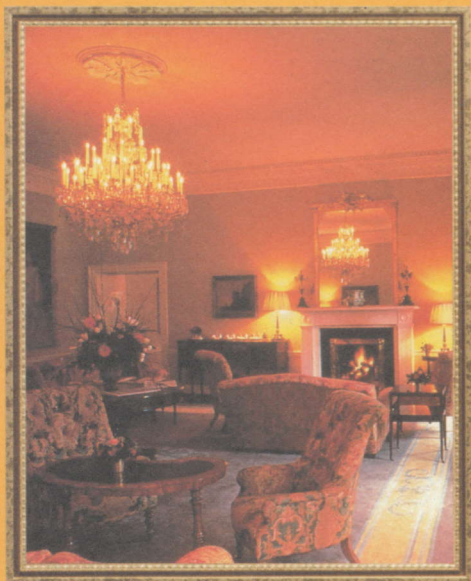


# DON Carlo



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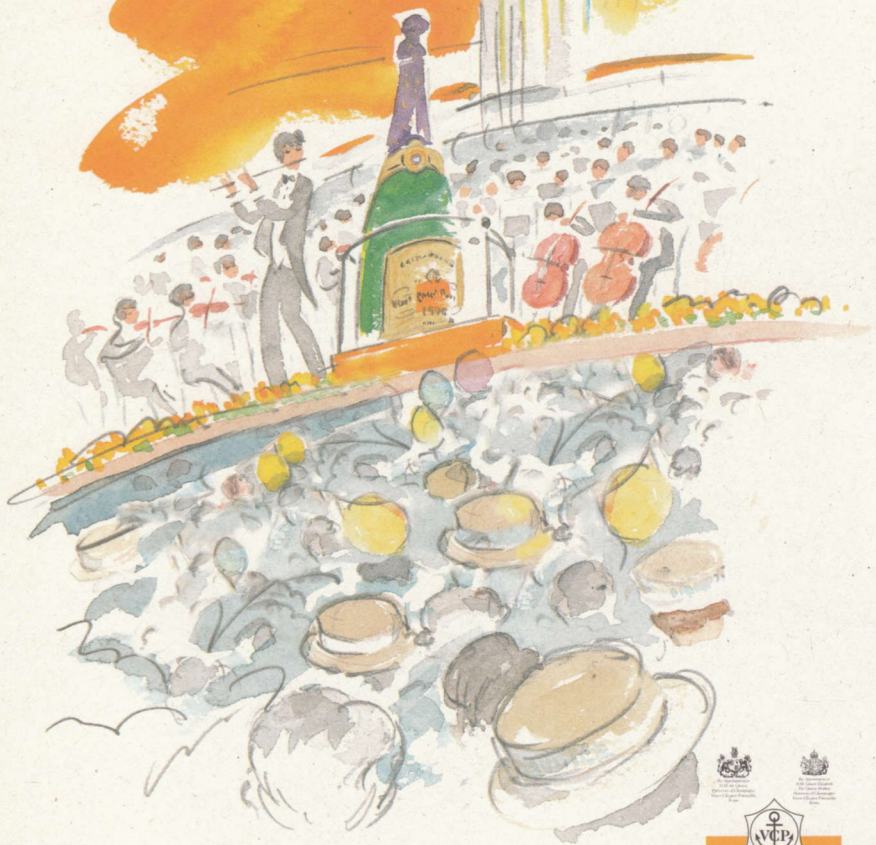
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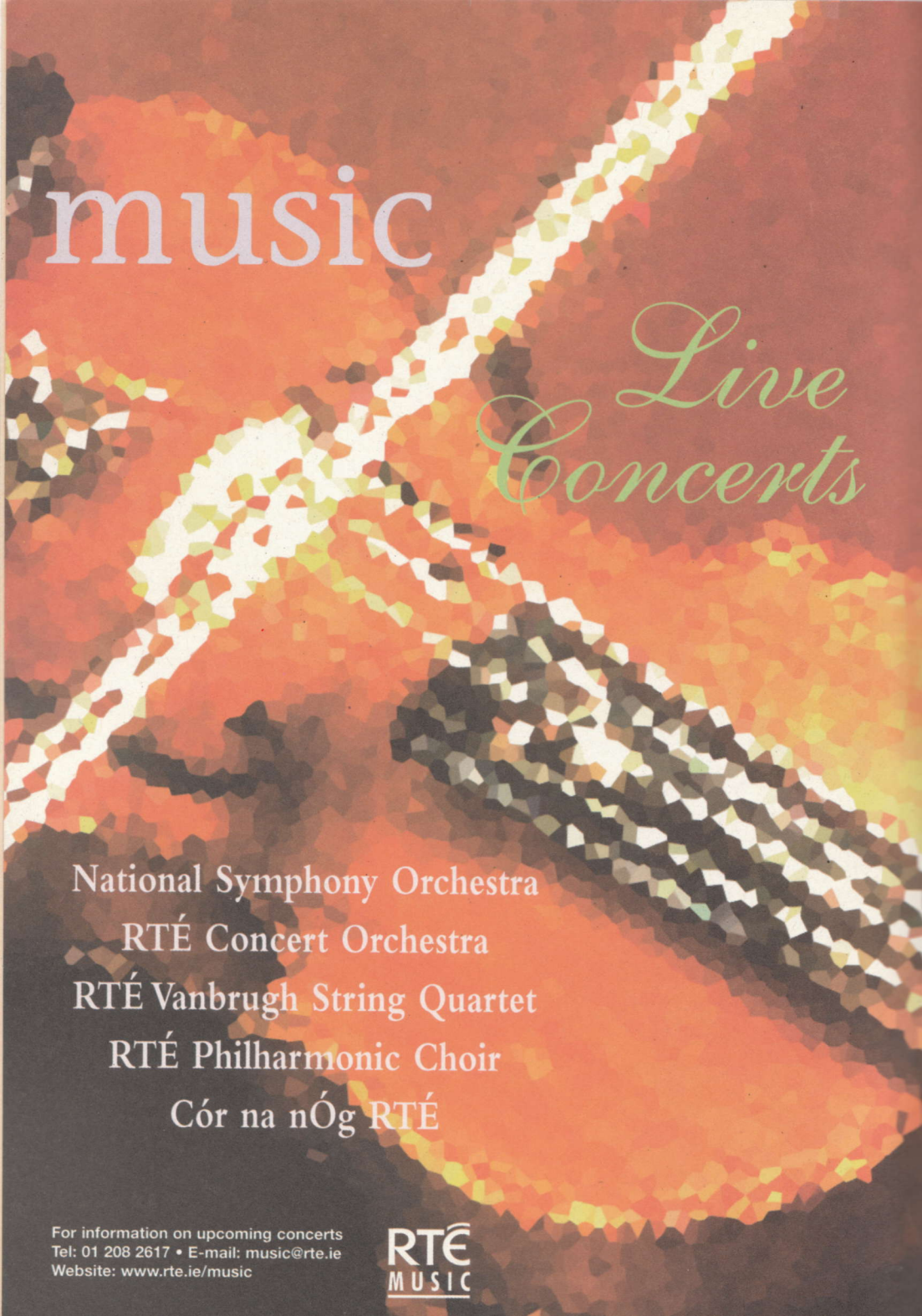
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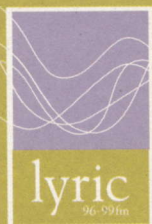


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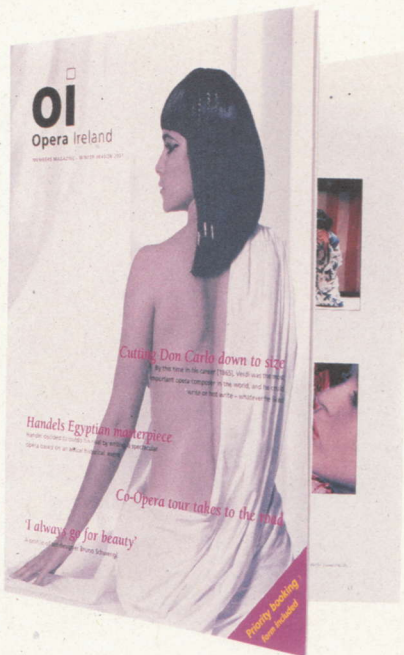


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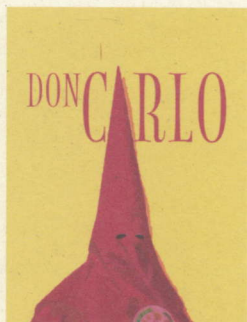
presents a new production of

## Don Carlo

Giuseppe Verdi

Sung in Italian with English surtitles

Italian libretto by Achille de Lauzières and Angelo Zanardini, based on the original French libretto by Joseph Méry and Camille Du Locle. After Friedrich von Schiller's drama *Don Carlos*.



Conductor	Gerhard Markson
Conductor	Georg Fritzsche (23 Nov)
Director	Dieter Kaegi
Designer	Louis Desire
Lighting Designer	Adam Silverman
Choreographer	Liz Roche
Asst. Director	Mark O'Brien

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Gaiety Theatre, Dublin  
17, 19, 21, 23 & 25 November 2001

*There will be an interval of 20 minutes after Act 2*

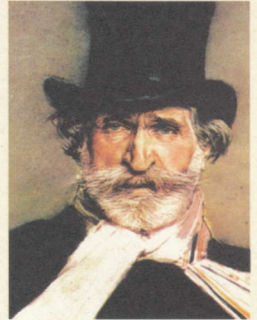
**Surtile translation:** Patrick Young  
(by arrangement with the Royal Opera, Covent Garden)

**Artistic Director:** Dieter Kaegi  
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# Don Carlo *Giuseppe Verdi*

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Don Carlo	Alexander Fedin
Rodrigo	William Killmeier
Grand Inquisitor	Aleksander Teliga
A Monk	William Peel
Elisabetta di Valois	Natalia Kostenko
Principessa d' Eboli	Maria Riadtchikova
Tebaldo	Sandra Oman
A Voice from Heaven	Michelle Sheridan

Répétiteur	Mairéad Hurley
Stage manager	Paul Grist
ASM	Laura Murray
Student ASM	Andrea O'Brien



*Don Carlos (five act French version) was first performed at the Paris Opéra on 11 March 1867.*

*Don Carlo (four-act Italian version) was first performed at La Scala, Milan, on 10 January 1884.*

*The first DGOS production was at the Gaiety Theatre, Dublin, on 8 December 1950.*



# Plot

*"A marriage had been arranged between Carlo, the son of Philip II of Spain, and Elisabetta of Valois, daughter of the King of France. The two had fallen in love at first sight; but Philip decided to marry Elisabetta himself."*

## The background

A marriage had been arranged between Carlo, the son of Philip II of Spain, and Elisabetta of Valois, daughter of the King of France. The two had fallen in love at first sight; but Philip decided to marry Elisabetta himself.

Act 1: Carlo confesses his love for his step-mother to Rodrigo, Marquis of Posa. Rodrigo suggests that he devote his energies to helping the oppressed people of Flanders. They swear eternal friendship. Princess Eboli entertains her companions with a song. Rodrigo hands Elisabetta a note from Carlo requesting an audience. Alone with the Elisabetta, Carlo expresses his love, but she sadly reminds him of their relationship, and he rushes out. Rodrigo broaches the subject of peace in Flanders with Philip, but the King warns him that he is under scrutiny by the Inquisition.

Act 2: Carlo awaits a veiled woman at night. Thinking it is Elisabetta, he embraces her, then discovers that it is Eboli. She threatens revenge, but Rodrigo enters and silences her. He persuades Carlo to hand over any documents that might incriminate him as a supporter of the Flemish cause. During a public burning of heretics, a group of Flemish officials, led by Carlo, asks the King to end the persecution of their country. When Philip orders their arrest, Carlo draws his knife and is restrained by Rodrigo.

Act 3: Philip broods on his unhappy relationship with his wife. The Grand Inquisitor demands that the King hand over Rodrigo to the Inquisition. Philip discovers a portrait of Carlo in Elisabetta's casket and denounces her. Eboli confesses that it was she who stole the casket, and that she has been the King's mistress. Rodrigo visits Carlo in prison. He has allowed the authorities to believe that he, not Carlo, is the leader of the Flemish rebels. A shot rings out and Rodrigo falls dead. The King enters, followed by a mob demanding Carlo's release. But they are quelled by the Grand Inquisitor.

Act 4: As Carlo and Elisabetta bid each other farewell, Philip and the Grand Inquisitor enter and denounce them. A figure who appears to be Charles V appears and takes Carlo off to safety.



*“By this time [1865] in his career, Verdi was the most important opera composer in the world, and he could write – or not write – whatever he liked.”*

## The Making of Don Carlo

It started out as a full-blown, five act French grand opéra.

*Don Carlos*, as it is in French, was the third Verdi opera commissioned by the Paris Opéra. His previous pieces for the house had been *Jérusalem*, a re-write of his fourth opera *I lombardi*, in 1847 and *Le vèpres siciliennes* in 1855. The revised version of *Macbeth*, the one we normally hear nowadays, also had its premiere there in 1865. By this time in his career, Verdi was the most important opera composer in the world, and he could write – or not write – whatever he liked.

For the Paris commission he returned for the fourth and last time to the *oeuvre* of the great German dramatist Friedrich von Schiller, whose plays he had already used as sources for *Giovanna d'Arco*, *I Masnadieri* and *Luisa Miller* back in the 1840s. What he liked about Schiller's *Don Carlos*, an historical drama based on political events in 16th-century Spain during the reign of Philip II, was the interplay between political and private affairs; the sparring between state and church, and the personal and fraught relationships between the various royal and aristocratic personages involved in the plot.

Because the Paris Opéra had commissioned a five-act grand opéra in the tradition of Rossini, Halévy and Meyerbeer, a tradition that insisted on spectacular crowd scenes and a lengthy ballet, the work was a very long one for which Verdi composed a considerable amount of music. In fact, the complete score of *Don Carlos* is about twice the length of *La traviata*. Even before it had its premiere on 11 March 1867, cuts had to be made. One of these, the duet for Philip and Carlo in the prison scene, was later cannibalised for the music of the ‘Lacrymosa’ in the Requiem Mass.

Soon after the Paris premiere there were further abridgements, and the opera continued to be given in various cut-down formats, including some early Italian performances in a translation by Achille de Lauzières. Eventually, the composer himself took matters in hand and revised the score into the definitive four-act Italian language version which was produced at La Scala in Milan on 10 January 1884.



Above:  
Sketch of Don Carlo for Autumn

*The four-act 1884 version of Don Carlo, to give it its definitive Italian title, is a tauter, more typically Verdian music drama, rich in dark-hued melody and sombre dramatic power.*



Verdi asked Angelo Zanardini to make a new Italian translation of the original French libretto. He also made considerable changes to the score. Out went the entire Fontainebleau act, with only the tenor aria “Je l’ai vue et dans son sourire” salvaged and reinstated, in simplified form, as “Io la vidi” in what was now Act I. There was some newly composed music, too. The long confrontation between the King and Posa in the second scene of the new Act 1 was completely rewritten to maximise its dramatic effect. Verdi also wrote a new introduction to the garden scene in the new Act 2 and generally tidied up a lot of loose ends.

All of which resulted in a four-act *Don Carlo*, to give it its definitive Italian title, that is a tauter and more typically Verdian music drama while retaining all the richness and dark-hued dramatic power of the original.

## Verdi, Schiller & History

The Reformation, which began as a spiritual movement, eventually caused wide repercussions in European power politics. The spread of Protestantism in Germany forced the Emperor to accept the Peace of Augsburg (1555), which assured the territorial princes the right to choose either the Catholic or the Lutheran religion. By then England, through the actions of Henry VIII, had created a state religion of its own. In France, the easygoing rule of Francis I, relatively tolerant in religious matters, allowed the disciples of Calvin, called Huguenots, to organize and to spread their leader’s austere tenets.

Reaction to Protestant growth set the Catholic Church on a course to reform itself and combat its enemies. The tone of this Counter Reformation was set by the stern Pope Paul IV (1555-1559), who said, ‘If my own father were a heretic, I would gather wood to burn him.’ King Philip II of Spain, devout and intolerant, who ruled over a nation with long anti-heretical traditions, stood in the forefront of this movement.



Spain was the most powerful European nation during the nine-year period 1559 to 1568, when the dramatic action of *Don Carlos*\*, Schiller's play and Verdi's opera, takes place. Relying on pseudo-historical sources long since discredited, Friedrich Schiller completed his play in 1787, at the dawn of the French Revolution. Its fascinating conflicts, reflecting Schiller's strongly anti-clerical and fiercely anti-absolutist sentiments, captivated the mind of Giuseppe Verdi nearly eighty years later. Condensing Schiller's unwieldy plot and, if anything, removing it even further from historical accuracy, Verdi completed his opera in 1867. The play, a literary classic, is still staged in German-speaking lands; the opera is justly admired the world over. Both are populated with historical personalities but play fast and loose with some historical facts. What mattered to Schiller was the enduring nobility of his liberal ideas; the more realistic Verdi was primarily concerned with the creation of a viable, successful, and enduring opera.

Unlike his father Charles V, a native of the Netherlands and more cosmopolitan in his outlook, Philip was thoroughly Spanish in his background, upbringing, and tenacious dedication to the Catholic faith. When his father died in 1558, Philip was 31, short in stature but elegant in bearing, with a neatly trimmed, pointed beard and a protruding Habsburg jaw, as shown in Titian's painting of the time. He was a sombre and morose man, methodical in his manner, with a dedication to paper work that caused him to be remembered as *el rey papelero*.

Despite his youth, he was already widowed twice. His first wife, Princess Maria of Portugal, died giving birth to the ill-fated Don Carlos in 1545. His second marriage, to the Catholic Mary Tudor, daughter of Henry VIII, could have realised Charles V's cherished ambition of uniting the Spanish and English empires under one ruler. But that dream ended when Mary died in 1558. The union produced no heirs, but the fanatically anti-Protestant Mary's views reinforced Philip's conviction that his empire was threatened by the spread of Calvinism.

Meantime the military entanglements between Spain and France, begun during the reigns of Charles V and Francis I, continued under their sons Philip II and Henry II. With English support, the



"Its fascinating conflicts, reflecting Schiller's strongly anti-clerical and fiercely anti-absolutist sentiments, captivated the mind of Giuseppe Verdi nearly eighty years later."

Above:  
Sketch of The Grand Inquisitor  
for Summer





Spanish armies defeated the French in the battles of St Quentin (1557) and Gravelines (1558). Count Egmont of the Netherlands, a loyal general in Philip's army, was the victor at Gravelines – enjoying transitory glory in light of later developments.

By that time, French and Spanish treasuries were both exhausted as a result of incessant wars. Internally, too, France was torn by - (Huguenot) dissension. With the peace treaty at Cateau-Cambrésis (April 3 1559) both sides welcomed the end of hostilities. To assure lasting peace between the two nations, Philip, in the Habsburg tradition of advantageous dynastic marriages, briefly entertained the thought of a union between his 15-year old son Don Carlos and Elizabeth of Valois, the older daughter of Henry II, a mere thirteen in 1559. But the young prince, sickly and already known for erratic and even cruel behavior, could hardly be regarded as a guardian of lasting peace. Thus Philip, still a young man of 31, proposed himself as Elizabeth's future husband.



In the first act of the Verdi opera\*, the engagement is announced to the dismay and heartbreak of the young operatic lovers. That scene at Fontainebleau, however, is mere operatic invention. Don Carlos was nowhere near the place.

The marriage between Elizabeth and Philip took place by proxy in June 1559. The king was represented by his brave general and trusted confidant Fernando Alvarez de Toledo, the Duke of Alba (1507-1582). Two weeks later, Elizabeth's father, King Henry II, sustained a fatal wound in a tournament and died. (During the seemingly innocent exchange of courtly gossip between Rodrigue and the Princess Eboli in the opera's second act, Rodrigue mentions that everyone at the French court talks about 'a tournament in which, they say, the king will take part' – an historical touch by Verdi's French librettists that was certainly not lost on the opera's Paris audience.)

Philip's hair was prematurely graying when he first met Elizabeth in 1560, a fact that was noticed by his child-bride, according to some chronicles, though without the tragic overtones suggested by Philip's great soliloquy in *Don Carlos*:

Top:  
Sketch of Filippo for Autumn

Below:  
Sketch of Don Carlo and Elisabetta  
for Summer

*"I see her again as she looked in silence  
At my white hair, the day she arrived from France.  
No, she does not love me! She does not love me!"*

*Je la revois encore, regardant en silence  
Mes cheveux blancs, le jour qu'elle arriva de France.  
Non, elle m'aime pas! Elle ne m'aime pas!\**

*(I see her again as she looked in silence  
At my white hair, the day she arrived from France.  
No, she does not love me! She does not love me!)*

Quite the contrary. What began as a political marriage grew into love, and the surviving documents prove that Philip, for all his political ruthlessness, was a caring and tender husband and a good father to the two daughters Elizabeth bore him.

It was the son born of his first marriage, Don Carlos, who continued to plague the royal house, and Elizabeth had nothing to do with it. Signs of cruelty and an uncontrollable temper had been evident for years, and the prince's behavior took a dangerous turn in 1562 when he injured his head in a fall down a flight of stairs. Still hoping that Carlos would some day succeed him on the Spanish throne, Philip tried to involve him in positions of some responsibility, but without success. Instead, Carlos – possibly on the urging of Flanders extremists – insisted on going to the Netherlands. Mindful of the dangers to the cause of peace if the unstable prince should attain leadership, even as a figurehead, in that restive country, Philip had him arrested on January 19, 1568. Carlos was never seen again in public, and died on July 24 of the same year. The fact that the circumstances of his death were never revealed later provided opportunities for the king's enemies to charge him with his son's murder. Actually, this secretiveness may have been motivated by Philip's reluctance to shed light on the streak of insanity in Don Carlos, the great-grandson of the 'mad' Juana La Loca.

Tragedy continued to pursue Philip, for in September of that year his wife died following the birth of a third daughter, who also failed to survive. A beautiful and popular queen, she was deeply mourned by her subjects. One of them, a budding young poet named Miguel Cervantes Saavedra (1547-1616), was moved to pour his grief into an ode in Dante-esque terza rima which begins:



Above:  
Sketch of Elisabetta for Spring



*"Fair spirit, deserving of heaven  
See how the hapless earth darkens  
Without the sight of you to light it..."*



*Fair spirit, deserving of heaven  
See how the hapless earth darkens  
Without the sight of you to light it...*

It was published in 1569 in a Madrid collection and came to the attention of Diego de Espinosa, Spain's Inquisitor General. Through him, the future author of *Don Quixote* made the acquaintance of the Papal Nuncio, who then took him to Italy for further studies.

Cardinal Diego de Espinosa (1502-1570) was far from the cruel and forbidding figure of Verdi's terrifying Grand Inquisitor, whose operatic character was probably inspired by the dreaded Torquemada of the earlier century. The grave conflict originally dramatized by Schiller and further intensified in Verdi's grand confrontation scene between the two representatives of monarchic and church powers is largely invention: Philip was a faithful servant of the Church who believed in the Inquisition – not at all popular with Spanish society at large in the sixteenth century – and upheld its excesses.

While the king's closest confidant, the Duke of Alba, represented a position of uncompromising rigidity in political matters, Don Gomez Ruiz de Silva (1516-1573) stood for moderation. Heir of an ancient noble house (an ancestor appears in Verdi's *Ernani*), Gomez de Silva was also Prince of Eboli, married to a princess (Doña Ana de Mendoza, 1540-1592) known for her wit and beauty, despite the loss of one eye. Immortalized in Verdi's opera, the princess was doubtless familiar with courtly intrigue, but historians reject the notion of her affair with the king or her infatuation with the unfortunate Carlos. The princess did take the veil briefly on the death of her husband, but soon returned to court. Many years later, with her then lover Antonio Perez, she became involved in dangerous high-level intrigues. Perez escaped abroad and the princess spent the remainder of her life confined to her estates.

Thus history, though the essence of both the Schiller play and the Verdi opera, is history as transformed by Schiller into his own private vision. When he needed a spokesman to address the conscience of mankind in the blind and hate-filled sixteenth century, the poet invented Rodrigue, Marquis of Posa, a visionary

who voices late 18th-century sentiments:

Que pour l'Espagne un homme meure  
En lui léguant de jours heureux  
En lui léguant l'avenir radieux!\*

(Let one man die for Spain  
Bequeathing her days of happiness  
Bequeathing her a radiant future!)

Schiller's play, which endows Don Carlos with the brave character and noble intentions the real prince never possessed, concludes with his arrest and implied violent death. In the opera's confused ending, the orchestra thunders forth a theme that symbolizes the triumph of the Inquisition over liberal spirits like Posa. And yet it is the forbidden ideas of Posa – the sole invention among the opera's true historical characters – that lend Verdi's *Don Carlos*\* the eternal timeliness that keeps the opera so unfailingly relevant in modern times.

George Jellinek  
(from *History through the Opera Glass*; Kahn & Avernill 1994)

"Let one man die  
for Spain  
Bequeathing her  
days of happiness  
Bequeathing her a  
radiant future!"

\*The title of the opera and the quotations are from it refer to the original French language version of Verdi's opera.





### Alexander Fedin Tenor (Russia) *Don Carlo*

After studying at the Moscow Conservatory, Alexander Fedin joined the Bolshoi, where his roles included Lensky, Faust, Werther and Rossini's Almaviva. He also guested in Budapest, Paris, Rome, Glasgow and Tokyo. In 1990 he made his debut at Dortmund as Edgardo in *Lucia* and then added Mozart's Ferrando, Ottavio, Belmonte and Tamino. In 1991-92 he made his Vienna State Opera debut in *Der Rosenkavalier* and sang Rodolfo at Covent Garden and Faust at the Deutschen Oper Berlin. He joined Cologne Opera in 1996-97 where his roles included Rodolfo, Cassio, Macduff, Lensky and Hoffmann as well as Hoffegut in Braunfel's *Die Vögel* and the Prince in *Love of Three Oranges*. He has also sung in Hamburg, Stuttgart, Strasbourg, Salzburg, Komische Oper Berlin, Kassel, San Carlo Naples and elsewhere as Verdi's Gustavo and Carlo; Dmitri in *Boris*, Andres in *Wozzeck*, Don José, Laca, Erik, Charles in *Maid of Orleans* and the Prince in *The Invisible City of Kitezh*.



### William Killmeier - Baritone (USA) *Rodrigo*

After nearly ten years in the German 'fest' theatre system, William Killmeier has performed over fifty leading baritone roles, including two world premieres and four German ones. One of his most recent successes was the role of Harry Heegan in the German premiere of Marc-Anthony Turnage's *The Silver Tassie*. A native of Atlanta, Georgia, Mr Killmeier received his Bachelor of Music from Westminster Choir College in Princeton, New Jersey, where he studied voice and choral conducting. Following graduation, he became soloist with the United States Army Band and the United States Army Chorus (Pershing's Own) in Washington DC. During his enlistment in the US Army, he frequently performed for then Vice-President George Bush as well as at the US Capital, for Secretary of State George Schultz, Casper Weinberger and various foreign dignitaries. Mr Killmeier is the co-author of *Auditioning in the 21st Century* – an essential handbook for those auditioning and working in the German-speaking theatre 'fest' system.

### **Natalia Kostenko - Soprano (Russia) *Elisabetta***

Natalia Kostenko, who sang *Aida* for Opera Ireland last year, studied under Elena Obraztsova at the Moscow Conservatory. After graduation, she was invited to the Grand Theatre of Opera in Minsk and has since appeared in leading soprano parts in most of its productions. Her repertoire includes more than 25 roles and she has also performed a number of concert programmes, many of which she has sung with the Belarussian Philharmonic. Abroad, she has enjoyed tremendous success as *Butterfly* in the USA; *Salome* at festivals in Frankfurt and Klagenfurt; Puccini's *Butterfly* and *Tosca*; Verdi's *Aida*, *Gilda*, *Violetta*, *Amelia* and *Requiem* in Spain and Portugal; Tchaikovsky's *Tatiana* in Israel and the USA; and *Renata* in Prokofiev's *The Fiery Angel* in Nancy and Milan. A number of her performances have been broadcast on radio and television. In 1991, she was awarded the State Medal of Belarus for her outstanding contribution to the development of operatic art. She has lived in Mainz since 1997.



### **Maxim Mikailov - Bass (Russia) *Filippo II***

Maxim Mikailov comes from a long line of operatic singers. His father and grandfather were soloists at the Bolshoi in Moscow. He studied trombone and voice at the Gnssin Institute and won the Glinka Vocal Competition in 1987. He was a prizewinner at the 1993 Belvedere Competition in Vienna, where he also sang *Germano* in *La scala di seta* and *Le Philosophe* in Massenet's *Cherubin* at the Kammeroper in 1993-94. He has since performed in many countries, including Ireland (Wexford), Italy, Germany, France, Denmark, the Netherlands and the UK. In addition to leading bass roles in Russian operas by Rimsky-Korsakov, Dargomizhsky, Tchaikovsky, Prokofiev, Mussorgsky, Shostakovich and Stravinsky, his repertoire includes Mozart's *Figaro*, *Masetto*, *Osmín* and *Sarastro*; *Fasolt* in *Das Rheingold*; and *Golaud* in *Pelléas et Mélisande*. Recent appearances have included *The Golden Cockerel* at Covent Garden, *Lady Macbeth of Mtsensk* in Brussels and *Boris Godunov* at the Salzburg Easter Festival under Abbado.







### **Sandra Oman - Soprano (Ireland) *Tebaldo***

Sandra Oman graduated from the College of Music in Dublin with the College Gold Medal, having studied with Edith Forrest and Alison Young. Since then, she has studied with Graziella Sciutti in London and with her husband Conor Farren in Dublin. With Arts Council assistance, she travelled to Italy to the Carlo Bergonzi masterclasses. She reached the finals of the National Mozart Competition in the UK. She has sung soprano roles in *Così fan tutte*, *Dido and Aeneas*, *Carmen*, *Die Fledermaus*, *Albert Herring*, *Nabucco*, *Aida*, *Madama Butterfly*, *Suor Angelica*, *La Bohème*, *The Merry Widow* and *Gilda* in excerpts from *Rigoletto* at the NCH. Her oratorio performances include Handel's *Messiah*, Bach's *St John Passion* and *B minor Mass*, John Rutter's *Requiem*, Rossini's *Petite messe solennelle* and *Stabat mater*, Fauré's *Requiem* and Haydn's *Theresienmesse*. She has also performed on both radio and television



### **William Peel - Bass (UK) *A Monk***

William Peel was born in Marlborough, Wiltshire, and studied with David Kelly in Scotland and at the National Opera Studio in London. For Scottish Opera he sang bass roles in *Butterfly*, *Zauberflöte*, *Trial by Jury*, *The Makropulos Case* and Berlioz's *The Trojans* (at Covent Garden). He created the role of the Bad Robber in Judith Weir's *The Vanishing Bridegroom*. In Ireland he has sung in *Cherevichki* at Wexford and in *Lady Macbeth* for Opera Ireland. He has appeared with Opera North, WNO and other UK companies as Angelotti, Colline, Zuniga, Sparafucille, Allidoro and Pietro (*Boccanegra*). Abroad he has sung Strauss's *Orestes*, Mozart's *Speaker* and Handel's *Ariodates (Xerxes)* in Cologne; *Second Strelzy* in *Khovanchina* and the *Commandant* in *From the House of the Dead* in Nantes; Britten's *Snout* at Strasbourg and *Kaspar* in *Der Freischütz* at Ballingen Festival and Seattle. He also enjoys a busy concert career in a repertory that ranges from Schütz to Walton.

### Maria Riadtchikova - Mezzo-soprano (Russia) *Eboli*

Maria Riadtchikova studied at Moscow's Tchaikovsky State Conservatory at the RNCM. In 1998-99, she made her La Scala debut as Lyubov in Tchaikovsky's *Mazeppa* under Rostropovich. In 1999 she also made her US debut in Prokofiev's cantata *Alexander Nevsky* and later sang in Stravinsky's *Mavra*, with the Cleveland Orchestra. She has sung Amneris in Boston and Eboli in Washington. She made her Covent Garden debut in Tchaikovsky's *The Enchantress* under Gergiev and sang in Verdi's Requiem at Manchester Cathedral. A principal artist of the Novosibirsk State Opera, Maria Riadtchikova's repertoire includes Amneris, Marina, Pauline in *Queen of Spades*, Olga in *Yevgeny Onegin* and Marfa in *Khovanshina*. She has recently appeared at the Bolshoi and Malai Theatres and sung Olga at Strasbourg. She sang important Russian roles as principal with the Moscow Chamber Theatre in 1993-94 and also toured France with the company. She has sung in Verdi's Requiem throughout Russia and also appeared in concert in Japan, France and Germany.



### Michelle Sheridan - Soprano (Ireland) *A Voice from Heaven*

Michelle Sheridan studied with Mary Brennan at the DIT Conservatory of Music and Drama, where she graduated with 1st Class Honours and the MacNamara Gold Medal for her outstanding final year recital. She has just completed a year of study at the Flanders Opera Studio in Ghent. In the Siemens-Nixdorf Feis Ceoil she won a record nine first prizes and was awarded the Ford/Sunday Independent Spirit of Life Bursary for Most Promising Young Artist. She has been a soloist with most of Ireland's leading choral societies and orchestras in works such as *Messiah*, *Creation*, *Carmina Burana*, and the Requiems of Mozart and Fauré. She recently performed Mahler's 4th Symphony with the National Youth Orchestra of Ireland. Her operatic roles include Mimi for Co-Opera; Annina in *La traviata* and Xenia in *Boris Godunov* for Opera Ireland; Barbarina in *The Marriage of Figaro* for OTC; and two roles in Offenbach's *La jolie parfumeuse* with Flanders Opera Studio.







### Aleksander Teliga - Bass (Ukraine) *Grand Inquisitor*

Aleksander Teliga graduated from the Vocal and Acting faculty at Lvov in 1984 and was a soloist at the Great Theatre there from then until 1989. In 1990 he sang the role of Silva in *Ernani* at the Festival in Verdi's home town of La Roncole. Between 1991 and 1997 he was a soloist with the Vienna Kammeroper and also took part in the Mozart-in-Schönbrunn Festival, and in Warsaw in 1992 he sang Gurnemanz in Wagner's *Parsifal*. He has also sung in Wexford (in Tchaikovsky's *Maid of Orleans*), Copenhagen, Kazan, Prague, St Margarethen, Leipzig, Venice and Bologna as well as in France and Japan. His repertoire includes Mephistopheles in Gounod's *Faust*; Scarpia in *Tosca*; Verdi's Zaccaria in *Nabucco* and Banco in *Macbeth*; and Sarastro in Mozart's *Die Zauberflöte* as well as Pimen and the title role in *Boris Godunov* and leading bass roles in Rimsky-Korsakov's *Sadko* and *May Night*.



### Georg Fritzsche (Germany) *Conductor*

Georg Fritzsche has been General Music Director of the Philharmonic Orchester Südwestfalen and the city of Hagen as well as Musical Director of the Hagen theatre since the 1997/98 season. Born in Meissen in 1963, he studied cello there and in Dresden and was first cellist with the Philharmonisches Orchester in Gera until 1996. From 1984 to 1988 he also played with the Staatskapelle Dresden. He studied conducting in Dresden, Leipzig and Weimar. He has conducted many orchestras in Germany, including the Deutsches Symphonie Orchester Berlin, and the Berliner Symphoniker (at the 1995 Berlin Festival) as well as major orchestras in Stuttgart, Halle, Weimar and Munich and elsewhere. Abroad he has conducted in the Netherlands, Turkey, Israel, Estonia, Italy and the USA. In October 1998 Georg Fritzsche made his debut with the Royal Flanders Philharmonic Orchestra in Antwerp. In autumn 1999 he took over a conducting professorship at the Music Academy of Tilburg in the Netherlands.

## Gerhard Markson (Germany) *Conductor*

Gerhard Markson is Principal Conductor of the National Symphony Orchestra of Ireland. He was born in Bensheim an der Bergstrasse and studied at the Frankfurt Academy of Music. He participated in Igor Markevitch's conducting classes in Monte Carlo and studied with Franco Ferrara in Rome. Having worked as an opera and symphony conductor at the opera houses in Augsburg, Oldenburg and Freiburg he became music director at the Hagen Theatre from 1991 to 1998. During that time he also conducted at the Bavarian State Opera in Munich, Hamburg State Opera and the Norwegian State Opera in Oslo. Gerhard Markson has worked with over 90 orchestras worldwide. He has appeared at festivals in Berlin, Colorado and Hong Kong. His recordings include Hagen productions of operas by Weber and Wolf-Ferrari and Strauss tone poems with the NSOI. He has recently recorded all of Beethoven's piano concertos and the Choral Fantasy with Bernd Glemser and the Bournemouth SO for Naxos.



## Dieter Kaegi (Switzerland) *Director*

Dieter Kaegi, who is Artistic Director of Opera Ireland, has previously directed *Martha*, *Così fan tutte*, *Macbeth*, *Falstaff*, *Cavalleria rusticana* & *Pagliacci*, *Aida* and *Lady Macbeth of Mtsensk* for the company. Born in Zurich, he studied Musicology and German Literature there and in Paris before making his professional debut as an assistant director with English National Opera in 1980. He held similar posts in Zurich and Düsseldorf before becoming Director of Productions at the Aix-en-Provence Festival from 1989 - 1998. He has also worked as a director throughout Europe and the USA. His recent productions include *Der Rosenkavalier* and *Der Freischütz* in Seattle; *Tristan und Isolde* in Monte Carlo; *Fidelio*, *Idomeneo* and *Le nozze di Figaro* in Copenhagen; *Die fliegende Holländer*, *Guillaume Tell* and *Fidelio* in Liège; *Die Entführung aus dem Serail* and *Roméo et Juliette* in Geneva and Houston; *Rigoletto* in Orange; *Anna Bolena* in Metz; *Die lustige Witwe*, Offenbach's *Barbe-bleue*, Bartók's *Bluebeard's Castle* and Martinu's *Ariane* in Strasbourg. He has recently directed *La fille du régiment* in St Gallen; *The Golden Cockerel* in Perm, Russia and *Aida* in Lübeck.

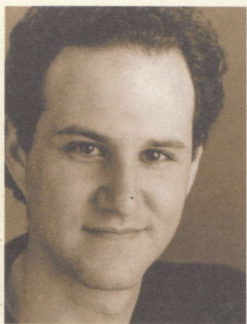






### Louis Desire (France) Designer

Louis Desire spent the first ten years of his career as a design assistant, working in Marseille, Monte Carlo, Naples, San Francisco, Barcelona and other opera houses. His first independent designs were for Petrika Ionesco's production of Weber's *Oberon* at Catania. Then he designed *Elektra* for Jean Claude Auvray in Orange and *La forza del destino* in Orange and Montpellier. Then came *Un ballo in maschera* in Lausanne and *Macbeth*, for which he was also Assistant Director, *L'heure espagnole*, *Vol denuit*, *Hoffmann*, *Faust*, *Republica*, *Samson et Dalila* and Poulenc's *Les mamelles de Tirésias*, all in Montpellier. At the Monnaie in Brussels he has designed Joël Lauwers productions of *Idomeneo* and Scarlatti's *Il trionfo dell'onore*. He designed *The Tales of Hoffmann* for Opera Ireland and *Carmen* for Dieter Kaegi's production in Bonn, and *Salome* and an other production of *Carmen* in Copenhagen. Desire recently designed *Simon Boccanegra* in St Gallen, *Nozze di Figaro* in Saarbrücken and *Trittico* in Perelada in Spain.



### Adam Silverman (USA) Lighting Designer

Adam Silverman's opera credits include *Macbeth*, *Eugene Onegin*, *Merry Widow*, *Die Fledermaus* and *Cav&Pag* for Opera Ireland; *Giasone* directed by David Alden at Spoleto Festival, USA; *La traviata* directed by Christopher Alden for New Israeli Opera; *Der Rosenkavalier* directed by Kaegi in Seattle; *Faust* at Welsh National Opera; *Letoile* at Opera Zuid, the Netherlands; *Il turco in Italia*, *Boris Godunov*, *House of the Dead* and *Wozzeck* for Long Beach Opera; *La colombe* for L'Opéra Français de New York; *Il re pastore* and *Lucia* for Boston Lyric Opera. Adam Silverman's theatre credits include *Bartholomew Fair* for the Royal Shakespeare Company; *As You Like It* for Shakespeare Theatre Washington; Lawrence Boswell's production of *Beauty and the Beast* and David Lan's *'Tis a Pity She's a Whore* at London's Young Vic; *A Tale of Two Cities* and *Cyrano de Bergerac* directed by Alan Stanford at Dublin's Gate Theatre; Elane May and Alan Arkin's *Power Plays* (Promenade, NY) and *Cider House Rules* (Atlantic, NY).

## Liz Roche (Ireland) *Choreographer*

Awarded the Bonnie Bird New British Choreographic Award 2001 and the Peter Darrell Choreographic Award in 2000. Liz is a graduate in choreography and dance from the London Contemporary Dance School. Since 1993 she has choreographed for Scottish Dance Theatre, Cois Céim, Dance Theatre Ireland, CCN in Normandy, Opera Machine and the MA in Dance Performance at UL. In 1998 she was awarded a place on the ICPCC directed by Jonathan Burrows and Kevin Volans. As a dancer, Liz Roche has performed with all the major Irish dance companies and abroad with Cie La Camionetta, Les Carnets Bagouet in France, and Cie.2nd Nature Christine Gaigg in Vienna. She co-founded Rex Levitates Dance company in 1999 and has choreographed five works to date, performing in festivals in Ireland and Europe. This is Liz's fourth production with Opera Ireland having choreographed *Aida*, *Lady Macbeth of Mtensk* and *The Silver Tassie*.



## Mark O'Brien (Ireland) *Assistant Director*

Mark O'Brien has a Masters degree in English and American literature from UCD. He has directed shows such as *The Welcome* for Druid Theatre's debut series; *The Oresteia* for Galloping Cat Theatre Company; *Hype* for Brone Theatre Company; *Hamlet*, *Romeo & Juliet*, *Twelfth Night* and *Angels for Dry Rain* Youth Theatre; and *Dear Dirty Dublin* for NAYD. He has also directed at international festivals, including *Stramash* at Edinburgh and EYT at Besançon, in France. As a musical director he has worked on shows such as *Alice in Wonderland* at the Civic Theatre in Tallaght; *The Gingerbread Mix-Up* for Bickerstaffe Theatre Company and *Women of '98* for Giltspur Theatre Company. He has composed the music for many shows. These include *Good as Gold*, *The Voyage*, *Jack Fell Down* and *Burning Dreams* for Team Theatre Company; *Dreamcatcher* for Dreamcatcher Theatre Company; *Playboy of the Western World* and *Sol* for Dry Rain Youth Theatre Company. Mark was Assistant Director in Opera Ireland's Spring 2001 production of *The Flying Dutchman*.







### Cathal Garvey (Ireland) *Chorus master*

Cathal Garvey made his Opera Ireland debut as Chorus Master for *Boris Godunov* in 1999, and has since earned critical acclaim for his work on *Aida* and *Lady Macbeth of Mtsensk*, among others. Born in Cork, he began violin and piano studies at the age of eight. He continued at the Cork School of Music and later read Music at UCC. As a conductor, Cathal has worked with the RTECO, the NSOI, and several choirs and orchestras in Cork. From 1997, he was Chorus Master and Assistant Conductor for Opera South in Cork, working on productions of *La Bohème* and *Il trovatore*. In 1999, he conducted IORC's successful run of *Me and My Girl* in Cork and Dublin. He also acts as Chorus Master for Lyric Opera, and Anna Livia Opera.



### Mairéad Hurley (Ireland) *Répétiteur*

Mairéad Hurley studied under Rhona Marshall at the Royal Irish Academy of Music in Dublin as well as at UCD and at the National Opera Studio in London. Currently working as répétiteur at the DIT Conservatory of Music and Drama, she has performed extensively throughout Ireland and the UK as recitalist, accompanist and répétiteur. For Opera Ireland, Mairéad has been répétiteur for *La Bohème*, *Macbeth*, *The Gypsy Baron*, *The Merry Widow*, *Les contes d'Hoffmann*, *Die Fledermaus*, *La Traviata*, *The Barber of Seville*, *Aida*, *The Flying Dutchman* and *Madama Butterfly*. She has also worked with Opera Theatre Company, Opera Northern Ireland, Wexford Festival Opera and the RTÉ Proms. Productions for ONI include *Idomeneo*, *Hansel and Gretel*, *the Magic Flute*, *Fidelio* and *Don Giovanni*. For the past three years Mairéad has been the accompanist for Opera Ireland's Masterclasses in Limerick, and also for Gerhard Markson's International Conducting Course with Dublin Masterclasses.

# Opera Ireland Chorus

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Warwick Harte, Colm Lalor,  
John McKeown, Derek Maloney,  
Eamonn Mulhall, Eoin Supple

**Basses:** Martin Briody, Des Capliss,  
John Dempsey, Stephen Fennelly,  
Jeffery Ledwidge, Michael Lee,  
Martin McNanny, Eunan McDonald,  
John Magee, Conor Melon, John Molloy,  
Lorcan O'Byrne, Manus O'Donnell

**Sopranos:** Helen Byrne, Rosemary Collier,  
Niamh Donovan, Aoife Dunne,  
Donna Gallagher, Sylvia O'Brien,  
Sandra Oman, Sarah Power,  
Kim Sheehan, Michelle Sheridan

**Mezzo - Sopranos:** Julie Feeney, Sarah Helsby Hughes,  
Dara McMahon, Cora Newman,  
Niamh O'Connell, Noreen O'Donovan,  
Marcella Robinson, Liz Ryan,  
Jacinta Scully, Zane Senavska.

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Chamber Choir.

**Dancers:** Jenny Roche, Lisa McLoughlin,  
Katherine O'Malley, Robert Jackson,  
Grant McLay, Thomas Ramsey

**Children:** Rachel Acton, Hayley O'Neill

**Scenery constructed by:** Theatre Production Services

**Scenic Artists:** Collette Farnon, Sandra Butler,  
Catherine Harty, Johnathan Garrett,  
Ciara Moore.

**Costumes:** Lindie McIntyre

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# RTÉ Concert Orchestra

First Violins	Thérèse Timoney (leader) Michael Healy (co-leader) Mircea Petcu Pamela Forde Eileen Murphy Sunniva Fitzpatrick Ruth Murphy Sebastien Petiet	Trumpets	Shaun Hooke David Martin Eoin Daly Vivienne Johnston Stephen Mathieson David Weakley Patrick Kennedy Conor O'Riordan John Fennessy Massimo Marraccini Roger Moffatt Triona Marshall
Second Violins	Paul O'Hanlon Jennifer Cassidy Carol Quigley Debby Ellis Arthur McIver Donal Roche Michelle Lalor Elizabeth Dean Aine O'Neill Sally Butler	Trombones	
Violas	David James Hilary O'Donovan Sheelagh Nesbitt Jane Hughes Seamus Doyle Liam Wylie Deirdre Brady Ann Macken Marie Comiskey Ann Macken	Bass Trombone Tuba Timpani Percussion	
Cellos		Harp	
Double Basses		Administration RTÉCO	
Flutes		Executive Producer:	Gareth Hudson
Piccolo		Operations Executive:	Niamh Killeen
Oboes		Acting Orchestra Manager:	Bernard Reilly
Cor Anglais		Orchestra Administration	
Clarinets		Assistant:	Ursula Malynn
Bass Clarinet		Librarian:	Francis Hughes
Bassoons		Senior Orchestral Assistant:	Colm Hanlon
Horns		Orchestral Assistant:	Daniel McDonnell
		RTÉ Music Division	
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The National Chamber Choir, which forms the core of Opera Ireland's Chorus, is one of Ireland's premier chamber music ensembles. The Choir was founded in 1991 by the internationally renowned conductor and composer Colin Mawby. The 17 singers that make up this highly motivated professional choir are some of the finest young voices in the country. The group has received high praise both at home and abroad for the beauty and warmth of its sound and the vivacity of its performance.

The National Chamber Choir broadcasts regularly on Lyric fm, Ireland's classical music and arts station and has recorded programmes for:

BBC Radio 3; BBC Radio Ulster; Swedish Radio, the European Broadcasting Union and RTÉ television. The Choir also performs with some of Ireland's leading orchestras and ensembles including: The Irish Chamber Orchestra; the RTÉ Concert Orchestra and the National Symphony Orchestra of Ireland.

In 1995 the National Chamber Choir became Choir-in-Residence at Dublin City University, a move that has made a very significant impact on the security and future development of the group.

The National Chamber Choir is funded through a most innovative and beneficial contract with RTÉ, grant aid from the Arts Council, funding from the Department of Education, a contract with Opera Ireland and continuing support from our loyal sponsors.

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- 6 Dec ] COLIN MAWBY FAREWELL CONCERT  
Hugh Lane Gallery @ 18.30
  - 13 Dec ] NCC & IRISH CHAMBER ORCHESTRA - MESSIAH  
U.L. Concert Hall @ 20.00
  - 14 Dec ] NCC & IRISH CHAMBER ORCHESTRA - MESSIAH  
Dingle @ 20.00
  - 20 Dec ] CAROLS FOR PEACE City Hall, Dublin 18.00
- Further Information: 01.7005665



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# What's on at your National Theatre



AT THE ABBEY

## EDEN

by Eugene O'Brien

**Previews** Wednesday 5 December  
to Thursday 6 December

**Opens** Friday 7 December  
to Saturday 26 January

AT THE PEACOCK

## ON SUCH AS WE

by Billy Roche

**Previews** Thursday 29 November  
to Monday 3 December

**Opens** Tuesday 4 December  
to Saturday 26 January



**"impressively rewarding coup-de-théâtre"**  
The Irish Times

**"a thundering success"** Sunday Independent

**"two-fine, sharply crafted and completely  
fascinating performances"** Evening Herald

**On Such As We** is a hymn to love and will be the first Billy Roche play to be premiered at the National Theatre since **The Cavalcaders** in 1993 and will be directed by the American director Wilson Milam.

Billy Roche (photo above) was the National Theatre's Writer-in-Association sponsored by Anglo Irish Bank in 2000.

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Gaiety Theatre Website:

<http://www.gaietytheatre.com>

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# DGOS/Opera Ireland Productions 1941 - 2001



Top:  
Silver Tassie 2001

Below:  
Eugene Onegin 1997

<b>A</b>		<b>G</b>	
Allegra, Salvatore		Giordano, Umberto	
Ave Maria	1959	Andrea Chénier	1957 1983
Il medico suo malgrado	1962	Fedora	1959
<b>B</b>		<b>H</b>	
Balle, Michael W		Handel, George F	
The Bohemian Girl	1943	Giulio Cesare	2001
Beethoven, Ludwig van		Messiah	1942
Fidelio	1954 1994	<b>I</b>	
Bellini, Vincenzo		<b>J</b>	
La sonnambula	1960 1963	<b>L</b>	
Norma	1955 1989	<b>M</b>	
I puritani	1975	<b>N</b>	
Britten, Benjamin		<b>O</b>	
Peter Grimes	1990	<b>P</b>	
Bizet, Georges		<b>R</b>	
Carmen	1941 1989	<b>S</b>	
Les pêcheurs de perles	1964 1987	<b>T</b>	
<b>C</b>		<b>V</b>	
Charpentier, Gustave		<b>W</b>	
Louise	1979	<b>X</b>	
Cilea, Francesco		<b>Y</b>	
Adriana Lecouvreur	1967 1980	<b>Z</b>	
Cimarosa, Domenico		<b>AA</b>	
Il matrimonio segreto	1961	<b>AB</b>	
<b>D</b>		<b>AC</b>	
Debussy, Claude		<b>AD</b>	
Pelléas et Mélisande	1948	<b>AE</b>	
Delibes, Léo		<b>AF</b>	
Lakmé	1993	<b>AG</b>	
Donizetti, Gaetano		<b>AH</b>	
Don Pasquale	1952 1987	<b>AI</b>	
L'elisir d'amore	1958 1996	<b>AJ</b>	
La favorita	1942 1982	<b>AK</b>	
La figlia del reggimento	1978	<b>AL</b>	
Lucia di Lammermoor	1955 1991	<b>AM</b>	
<b>F</b>		<b>AN</b>	
Flotow, Friedrich von		<b>AO</b>	
Martha	1982 1992	<b>AP</b>	
<b>G</b>		<b>AQ</b>	
Giordano, Umberto		<b>AR</b>	
Andrea Chénier	1957 1983	<b>AS</b>	
Fedora	1959	<b>AT</b>	
<b>H</b>		<b>AV</b>	
Gluck, Christoph W		<b>AW</b>	
Orfeo ed Euridice	1960 1986	<b>AX</b>	
Counod, Charles		<b>AY</b>	
Faust	1941 1995	<b>AZ</b>	
Roméo et Juliette	1945	<b>BA</b>	
<b>I</b>		<b>BB</b>	
Handel, George F		<b>BC</b>	
Giulio Cesare	2001	<b>BD</b>	
Messiah	1942	<b>BE</b>	
<b>J</b>		<b>BF</b>	
Janacek, Leos		<b>BG</b>	
Jenufa	1973	<b>BH</b>	
Katya Kabanova	2000	<b>BI</b>	
<b>L</b>		<b>BJ</b>	
Lehár, Franz		<b>BK</b>	
The Merry Widow	1997	<b>BL</b>	
<b>M</b>		<b>BM</b>	
Mascagni, Pietro		<b>BN</b>	
L'amico Fritz	1952	<b>BO</b>	
Cavalleria rusticana	1941 1998	<b>BP</b>	
<b>N</b>		<b>BQ</b>	
Massenet, Jules		<b>BR</b>	
Manon	1952 1980	<b>BS</b>	
Werther	1967 1977	<b>BT</b>	
<b>O</b>		<b>BU</b>	
Mozart, Wolfgang Amadeus		<b>BV</b>	
Così fan tutte	1950 1993	<b>BW</b>	
Don Giovanni	1943 1995	<b>BX</b>	
Idomeneo	1956	<b>BY</b>	
Die Entführung aus dem Serail	1949 1964	<b>BZ</b>	
Le nozze di Figaro	1942 1997	<b>CA</b>	
Die Zauberflöte	1990 1996	<b>CB</b>	
<b>P</b>		<b>CC</b>	
Mussorgsky, Modest		<b>CD</b>	
Boris Godunov	1999	<b>CE</b>	

**O**  
Offenbach, Jacques  
Les contes d'Hoffmann 1945 1988

**P**  
Finchielli, Amilcare  
La Gioconda 1944 1984

Puccini, Giacomo  
La Bohème 1941 1996  
Gatti Schicchi 1962  
Madama Butterfly 1942 2000  
Manon Lescaut 1958 1991  
Nun Angelica 1962  
Tosca 1941 1996  
Turandot 1957 1986

**R**  
Raffae, Lufinio  
Cecilia 1954

Rossini, Gioachino  
L'isabellene di Silviglia 1942 1999  
La Cenerentola 1972 1995  
Guiliana in Algeri 1978 1992

**S**  
Saint-Saëns, Camille  
Samson et Dalila 1942 1979

Shostakovich, Dmitri  
Lady Macbeth of Mtsensk 2000

Smetana, Bedrich  
The Bartered Bride 1953 1976

Strauss, Johann  
Die Fledermaus 1962 1998  
Der Zigeunerbaron 1964

Strauss, Richard  
Der Rosenkavalier 1964 1984  
Salome 1999

**T**  
Thomas, Ambroise  
Mignon 1966 1973

Tchaikovsky, Peter Ilich  
Eugene Onegin 1969 1997  
The Queen of Spades 1972

Turnage, Mark-Anthony  
The Silver Tassie 2001

**V**  
Verdi, Giuseppe  
Aida 1942 2000  
Un ballo in maschera 1949 1992  
Don Carlo 1950 2001  
Ernani 1965 1978  
Falstaff 1960 1998  
La forza del destino 1951 1973  
Macbeth 1963 1997  
Nabucco 1962 1986  
Otello 1946 1981  
Rigoletto 1941 1994  
Simon Boccanegra 1956 1974  
La traviata 1941 1999  
Il trovatore 1941 1995

Victory, Gerard  
Music Hath Mischief 1968

**W**  
Wagner, Richard  
Der fliegende Holländer 1946 2001  
Lohengrin 1971 1983  
Tannhäuser 1943 1977  
Tristan und Isolde 1953 1963  
Die Walküre 1956

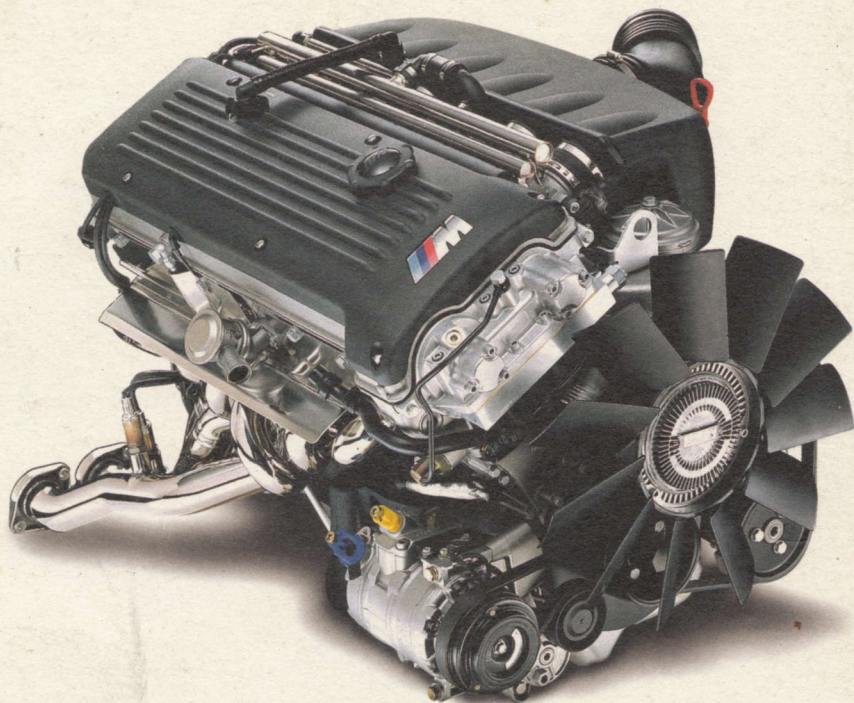
Wolf-Ferrari, Ermanno  
Il segreto di Susanna 1956



Top:  
Flying Dutchman 2001

Below:  
Falstaff 1998





## Another one for the mantelpiece.

There's something to be said about winning one of the categories in the International Engine of the Year Award. Especially when the jury consists of 38 internationally renowned engine experts from 17 countries. There's even more to be said for winning no less than five awards for the following engines: BMW M3's 3.2-litre 6-cylinder, BMW's 1.8-litre 4-cylinder and BMW's 3.0-litre 6-cylinder engine. We also took honours in the categories: Performance, Driving Pleasure, Fuel Economy and Refinement. Small wonder BMW is now proud owner of the prestigious "Overall Winner" award. Now all we need is a bigger mantelpiece.

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